

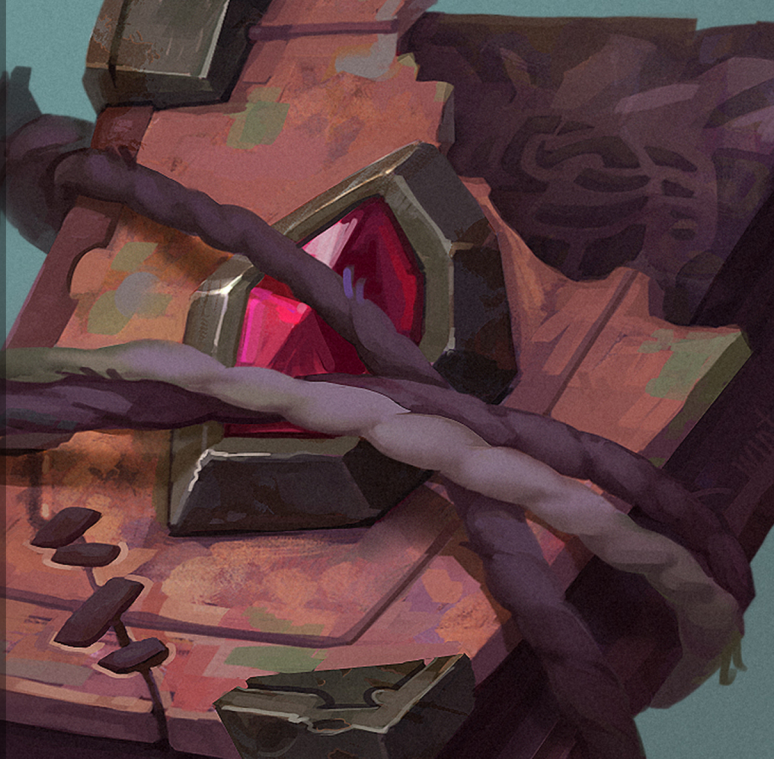
HI EVERYONE!

MY NAME IS ANGELIKA WINTER,
I'M AN CONCEPT ARTIST AND ART
INSTRUCTOR.

IN THIS TUTORIAL I WILL SHOW
YOU THE WORKING PROCESS OF
MY "BOOK OF SPELLS" STEP BY STEP
AND REVEAL SOME OF MY TRICKS.

THE ATTACHED PSD CONTAINS
ALL STEP BY STEP LAYERS AND
THE BRUSH I USED.

HERE WE GO!



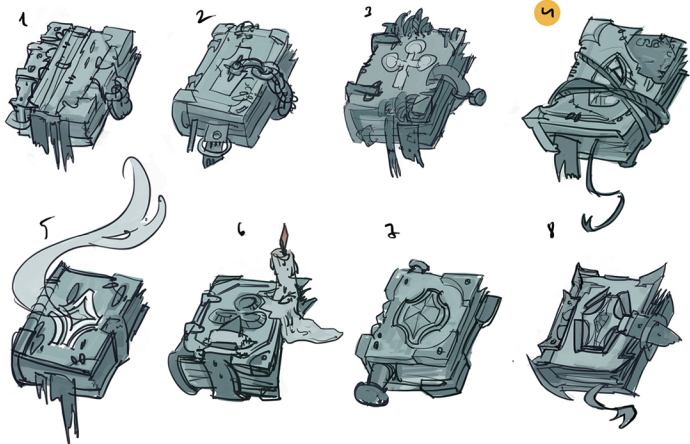
THUMBNAILS

I BELIEVE THIS STEP IS THE MOST IMPORTANT. AT FIRST I COLLECT REFERENCES AND THEN SKETCH SEVERAL THUMBNAILS (DIFFERENT IN SILHOUETTE) BY THE HARD BRUSH. NEXT I OUTLINE THESE THUMBNAILS WITH A ROUGH LINE ART IN A NEW LAYER.

IT IS IMPORTANT TO CREATE SEVERAL COMPLETELY DIFFERENT CONCEPTS.

THE IDEA ITSELF AND AN INTERESTING SILHOUETTE ARE IMPORTANT HERE. ALSO ALL ELEMENTS SHOULD BE CLEAR WHEN YOU REDUCE THE IMAGE.

THE BOOK OF SPELLS



LINEART

I DIDN'T DRAW MORE ACCURATE LINE ART IN THIS ARTWORK. I JUST TOOK IT FROM THUMBNAILS BECAUSE THE LOCATION OF ALL ELEMENTS SUITED ME FINE.

I ALWAYS TRY TO STICK TO THUMBNAILS, IT KEEPS THE DYNAMICS AND LIVELINESS IN ARTWORK.

I USED THE REGULAR ROUND BRUSH WITH PEN PRESSURE (TRANSFER) FOR THE LINE ART.



LOCAL FILLS

FURTHER I OUTLINED THE SILHOUETTE USING "LASSO" TOOL. IT GIVES ME CLEAR SHAPES WITHOUT BLURRED EDGES.

NEXT STEP IS THE WORK WITH COLORS. I PAINTED SUITABLE COLOR SPOTS WITH THE TEXTURE BRUSH. I USUALLY DO COLOR SEARCH BUT THIS TIME IT WAS CLEAR FOR ME WHAT COLOR THIS BOOK WOULD BE.

I ALWAYS USE 2-3 COLORS. IT GIVES ME SOFT GAMMA AND WELL HIGHLIGHTED FOCAL POINT.



DETAILING

AFTER CHOOSING COLOR SOLUTIONS I START DETAILING.

I ADDED COOLER COLORS TO THE SHADOW PART OF THE BOOK TO MAKE IT MORE REALISTIC AND FIT IT INTO THE ENVIRONMENT.

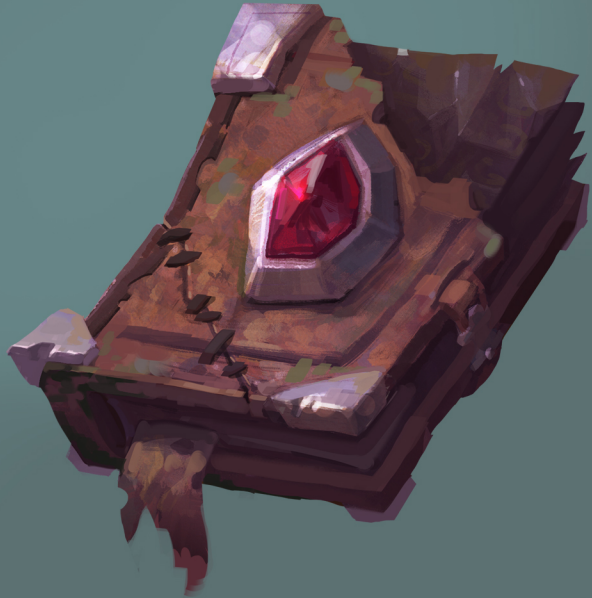
!IF THE SOURCE OF LIGHT IS WARM (LIKE MINE) THE SHADOW WILL BE COLD. IF YOU FOLLOW THIS LAW OF LIGHT PHYSICS, IT WILL MAKE YOUR ARTWORK MORE REALISTIC AND PAINTERLY.



DETAILING

I CONTINUE DETAILING AND
NEATLY DRAW ALL THE
ELEMENTS.

I REMOVED LONG THIN BOOKMARK
BECAUSE IT SPLIT THE CANVAS
50/50, IT'S NOT VERY GOOD IN
TERMS OF COMPOSITION. THAT
BOOKMARK ALSO TOUCHED THE
EDGE OF THE CANVAS AND IT
DIDN'T FEEL LIKE THE BOOK WAS
SOARING.

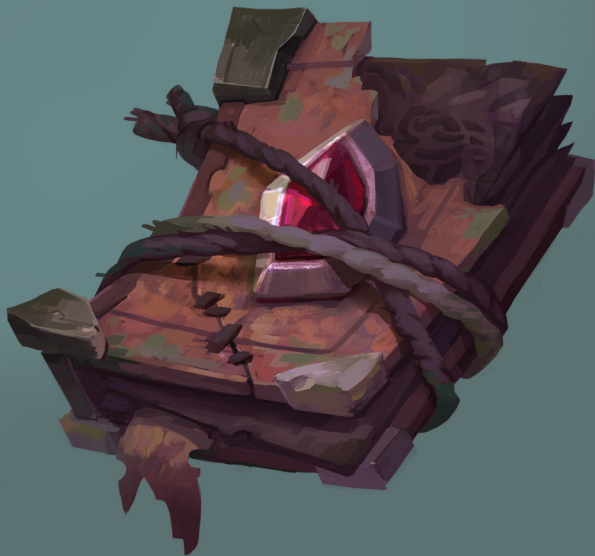


POLISHING

WHEN THE BOOK WAS ALMOST READY, I MADE SOME CHANGES OF IT'S SILHOUETTE. I MERGED ALL LAYERS AND ADDED EXTRA DYNAMICS USING "TRANSFORM - WARP" TOOL.

THEN I ADDED A NEW LAYER WITH THE ROPE ON TOP OF THE BOOK (IT WAS DRAWN IN THE STAGE OF LINE ART).

I ALSO STARTED TO REPAINT METAL ELEMENTS IN A MORE SUITABLE COLOR.



FINAL

THE FINAL CHANGES INCLUDE FINISHING OF METAL ELEMENTS, PERFECTION OF ALL DETAILS AND SILHOUETTE.

BUT THE MAIN THING I CORRECTED WAS THE PERSPECTIVE. I TURNED THE BOOK MORE TOWARDS THE VIEWER USING "TRANSFORM - PERSPECTIVE" TOOL.

THEN I MOVED THE BOOKMARK TO GET A BETTER COMPOSITION.

WHEN THE PICTURE WAS READY I MADE A POST PROCESS. IN THE "FILTER" TAB CHOOSE "NOISE - ADD NOISE" (5 POINTS).



THE END!

FOLLOW ME FOR UPDATES ON
WHAT I AM CREATING:

TAP TO ICONS



CHEERS!

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BY ANGELIKA WINTER